in the same city, and of that at Ratisbon, and the chapel of William of Wykeham had been imitated in succeeding chapels at Oxford. There was no better mode of obviating the abuse of this tendency, than for the architect so to regulate his mind, as to appreciate beauty in art, wherever he might find it, and to have that toleration, which should raise him above the bigotry of schools. In illustration of the value of good types, he gave an account of the pedigree of St. Paul's Cathedral. Pointing to a plan of the cathedral of Sienna, erected by Lapo da Sienna at the end of the thirteenth century, he said, that there might be found the original of that idea, which was the distinctive peculiarity of St. Paul's. In the former building, the lantern or "tecuba" at the intersection of the cross, instead of occupying the space inclosed by the four columns, was extended beyond it, being hexagonal in plan. When Alan de Walsingham designed the lantern of Ely Cathedral, he adopted a similar extended arrangement, supporting it on eight piers, the diameter of the octagon being equal to the width of the church. This was doubtless adopted from the Italian cathedral. In 1660, the lantern of St. Paul's was in so insecure a state, that Wren proposed to add four piers, replacing the former termination with a dome, a plan which he afterwards adopted in the present cathedral. Now Wren's uncle was Dean of Ely, and the architect had been employed there; and the arrangement of the piers, and the intersection of the aisles were precisely similar in the two buildings. In this feature, St. Paul's was greatly superior to St. Peter's at Rome, the plan shewing that in the latter building, the aisles of the nave were terminated by the piers of the dome.—The transition of taste from the angular to the round was here noticed. The professor said, that in medieval architecture, there was an acuteness and harshness in the forms, opposed to those of the Greek and Roman architecture, which were of greater suavity. The early square tower was succeeded by the polygonal and octagonal; the alterations of form spread from one country to another, and became general. The architects of the middle ages had freely exchanged ideas one with another; they were ever ready to accept a valuable suggestion from whatever quarter it came, as every good and intelligent artist would always be.

In the course of his remarks, Mr. Cockerell referred to a sheet of plans of churches, commencing with the church of the Holy Sepulchre, at Jerusalem. He also exhibited a copy of the work of Albert Durer, on geometry, which that artist had designed especially for workmen.—He then slightly referred to the peculiarities of arrangement, which might be supposed to exist, according to the particular order of ecclesiastics, and from this proceeded to a circumstantial account of the arrangement of a monastery, as shewn in that attached to Winchester Cathedral, which had occupied a space of ground equal to twenty-eight acres. This led to further comments on the careful provision for the wants of so large an establishment, matters not unsuggestive in the present day. In one respect, this degree of attention was shewn in a remarkable manner. The *necessarium*, of which there were remains at Canterbury, and a perfect example at New College, Oxford, was a large room or hall, arranged with every appurtenance of a *cabinet d'aisance;* water was provided, and at the latter place there were thirty-six distinct seats in the apartment, intended for the seventy-two students.

Mr. Cockerell then noticed the artistic skill, exhibited in the combination of the cathedral and the buildings of the town. It being the object, that the church should be everywhere present to the view, it towered over the surrounding buildings, as seen from a distance. The portal being the only portion visible in the narrow streets of projecting stories, all the riches of sculpture were lavished upon that part of the fabric. In Cologne Cathedral, decoration did not commence for a considerable height above the base, and nothing could be finer than the effect in that building. Character was the basis of the art, and poetry was apparent in all the conceptions. The artist was never animated by the desire of fame.—He then noticed the combination of the sublime and the grotesque in sculpture, and the frequent use of illuminations in manuscripts. In these the artist often essayed his inventions, and we find, in old manuscripts, peculiar forms of architecture, long before they appeared in stone. Recurring to the system of proportion, previously explained from the plan of Romsey Church, in which the east end, and the transepts were terminated in the centre by piers, standing on dividing lines of the squares, the professor shewed, that the towers of Antwerp and Cologne cathedrals had similar central piers or buttresses, whereas in the church at Frankfort, the absence of this pier was accompanied by a great diminution of effect, and had occasioned a failure in the masonry.

In giving the history of the Freemasons, Mr. Cockerell ascribed to that body a very early origin. They had been supposed to exist amongst the Greeks and Romans. Corporations of architects were established by Numa, called Collegia Fabrorum, and Collegia Artificum. They had a religious character, and had the right of framing laws amongst themselves. Subsequently, they greatly contributed to the extension of the Roman power, and were invested by the emperors with peculiar privileges. Hadrian attached a corps of architects to the cohorts; an example which the Institution of Engineers at Putney promised to follow with advantage in favour of our colonies. At the end of the eighth century, the masons of Como assumed the peculiar distinction of Freemasonry; they were greatly employed in the construction of churches and monasteries, and after the destruction of the Lombard kingdom by Charlemagne, dispersed themselves over Europe. They succeeded in obtaining peculiar privileges from the pope, and concealed their knowledge by mysteries.—The Freemasons, probably of Como, were invited to England by Alfred, and subsequently by Athelstan, who gave them a charter in York, the original of which is said still to exist in that city. It notices the history of architecture from the time of Adam, the building of Babel, the Temple of Solomon; Hieram, Pythagoras, Euclid, and Vitruvius are also quoted. Another document, still preserved, was written during the reign of Henry VI.—a great patron of architecture—and was published in the "Gentleman's Magazine" (1753, page 417). In 1459 we hear of a grand lodge at Ratisbon, of which Erwin von Steinbach, the architect of Strasbourg Cathedral, was the grand master. Subsequently, charters and privileges were granted by Maximilian. It was probably this lodge to which Cæsarianus alluded, in the comments on what Vitruvius says of the syndicate of architects, as he referred to similar bodies, then existing in Germany. In 1717, Sir C. Wren was the grand master in England, but shortly after that period the fraternity altered its original form and purpose—a change which must have been viewed by that great architect with extreme regret. * *

A LETTER FROM ROME.

* * * * The Tiber was the first connection with *ancient* Rome, the first object that seemed to make all my fondness for Roman story and art more real and substantial, and a kind of guarantee for the truth of it: the sight of this river made those two or three minutes moments to think of hereafter. What pleasure was it then to me, from the summit of the capitol, to recognise all the relics of imperial Rome beneath! I was perfectly delighted, perfectly in my element; I knew almost all, they were old friends, and so completely, that it seemed as if Pythagoras were true, and the descent of souls from age to age no fiction. I could have fancied I had only been revisiting a spot after a long absence, which had obliterated the memory of some of the surrounding objects. And then to see the identical "transfiguration" no *copy*; to gloat over those magnificent frescos in the Vatican which have quite taken me by storm; they are the master-pieces to form your ideas of Raphael's genius; to stand under that glory, the dome of St. Peter's; to come suddenly upon the Laocoon, or the Apollo Belvidere, or some triumph of art whose form has been fixed in one's mind almost from infancy, and the sudden flash of recollection of what it really is you are now gazing upon; to mount the steps of the capitol, and think of all Rome's greatest and wisest who have trodden the same path: it is a wild excitement and confusion to me, so that I never felt more thoroughly perplexed or utterly ignorant of what to do *next* in all my life. I have all within my reach, but there is *so much*, so many examples of art in *every* branch, that it confuses the mind, and completely unsettles one. I find, much to my consolation, that I am by no means singular; all advise me to keep very quiet for a little, and attempt at present to do nothing till I know my way well about the city, and have seen all the principal remains and palaces, &c. taking a note merely, of what appears most worthy of after-study, and then setting to work in a systematic method. At present, one's attention is attracted every moment to something new, or some ancient acquaintance recognizable by his *portrait*.

And yet, notwithstanding all classical enthusiasm and associations, I must confess I have been disappointed. Rome is very different from the Rome I had pictured, and also from the Rome in *books*. In reading any account of it, of course all the *good* things are brought together: all the views are picturesque: if some incident peculiar to southern or *Catholic* life be represented, the *costume* looks well in colour and engraving—alas! Romans are swayed by fashion as other nations, and now all *try* to look like English. Rome's costume is quite modernized; plaids are as plentiful as in Edinburgh. I have seen but one really striking countenance (female) since I have been here. The women are mostly as ugly as one can safely pronounce any lady to be, and alarmingly inclined to be exceedingly fat. If by a rare chance a peasant comes by in the costume usually given to the people here, it is so tattered and dirty, that it only enhances the misery. All this, however, is, I find, the main fault of this season of the year; the pifferari will soon be coming, and *then* for picturesque costume: the grand festivals, &c., of Christmas approach, and then for grand Catholic displays and ceremonials. The carnival and the spring are to bring out all the beautiful women in Rome to enjoy themselves, and pelt one with comfits; so patience! patience! The streets are very badly paved—however, I won't go into all the petty troubles and discomforts which must always offend an Englishman, in consideration of the vast fund of pleasure and instruction contained within the walls of this ancient capital of the world. With St. Peter's, of course, I was at first disappointed; everybody is—you cannot help it; it does not at all convey the idea of the immense edifice it really is. The great court in front also appears, looking towards it, a mere nothing; but enter the church, and in a moment you feel you are in the first, the most gorgeous temple ever erected to the honour of a Supreme Being. In great proportion to the sense of disappointment outside, is the reaction within. I cannot describe the effect it had upon me; it surpassed all I had conceived. It appears almost an endless space; but the union of architecture, painting, and decoration is so skilfully contrived, that no part appears deficient or bare. An architect may doubtless find, as there are, many defects: but to me, to cavil at such things in so grand a whole, is evidence of a mind determined to find fault.

This may be but the first blush of delight and enthusiasm. I may hereafter think myself wrong, but I could not have found fault with any thing I saw when I first walked through it, had I been paid to do so. Let any cavillers produce something better, even upon *paper*, and then they may criticize and condemn Michael Angelo, and Bramante, and Carlo Maderno as much as they please. Rome is, above all others, a place that requires the greatest patience, and a long time to see and enjoy properly. If you attempt to hurry through any thing, you are inevitably lost, and so is time, money, and real enjoyment. * *

On Friday last, I went *all over* St. Peter's, saw every thing from top to bottom, from the inside of the ball, to the vaults of the old basilica. It is quite a hard day's work, I assure you, to see it thoroughly and well. The ascent is very capitally managed, you *really* mount up the dome, it looks quite like standing on a precipice when you arrive about half way up, and it is only when you are upon the roof of the nave, and in the galleries to the dome, that you can form any just idea of its enormous size. On the roof, there is quite a *little town*, houses, workshops, fountains, and men *constantly* living there. The vastness of the dome seems almost incomprehensible to me; our St. Paul's appears, from recollection, a mere

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